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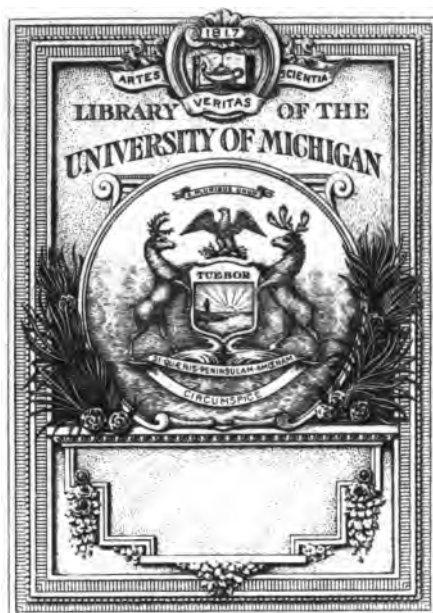
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Hamerton's Favorite Etchings



CATALOGUE

OF AN

EXHIBITION OF ETCHINGS

DESIGNED TO ILLUSTRATE THE WORK OF THE LATE

PHILIP GILBERT HAMERTON

ENTITLED

“ETCHING AND ETCHERS”



NEW-YORK

FREDERICK KEPPEL & CO.

1895

By the death of Philip Gilbert Hamerton on the third of November last, the English-speaking world has lost the great exponent of the etcher's art.

His life ran concurrently with nearly the whole period of the revival and development of etching in the nineteenth century, and he must always rank as its foremost promoter, critic and historian.

This being so, it seems appropriate to hold a sort of In Memoriam exhibition of the etchings which Hamerton chiefly loved; and the beauty of the works exhibited is supplemented by the beauty of his own words concerning them. All citations, as well as the arrangement of the etchings, follow the second edition of "Etchings and Etchers."

Special thanks are due to the Rev. H. M. Sanders, D. D., Henry F. Sewall, Esq., Samuel P. Avery, Esq., Howard Mansfield, Esq., and Russell Sturgis, Esq., who have contributed many valuable etchings from their collections.

FREDERICK KEPPEL.

New-York, February, 1895.

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PART I. THE DUTCH SCHOOL.

DÜRER (ALBERT) (1471-1528).

"His drawing is, in its way, superb. . . . He was a true etcher, though he practised the art little."

"One of the most grave artists who ever lived."—p. 71.

1. *St. Jerome.* (B. 59.)

2. *The Virgin and Child.* (B. 43.)

"Right in workmanship."—p. 72.

REMBRANDT VAN RIJN (1606-1669).

"Every art has its great representative master, and the representative etcher is Rembrandt."—p. 73.

3. *Hagar dismissed by Abraham.* (B. 30.)

"This is one of the most perfectly delicate of all Rembrandt's etchings."—p. 82.

4. *Abraham's Sacrifice.* (B. 35.)

"Independently of its very fine composition, and the magnificent style in the drawing of Abraham and the Angel, this plate may be especially recommended as a fine example of the free etched line, which is everywhere perfectly frank and full of vital energy."—p. 83.

5. *Jacob and Laban.* (B. 118.)

6. *The Return of the Prodigal Son.* (B. 91.)

"There is much dramatic truth, and even some tenderness, in the arrangement of the group."—p. 85.

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7. *Christ Healing the Sick.* (B. 74.)

"This is the famous etching known as the 'Hundred-Guilder Print.' . . . No etching was ever better finished, as true etchers understand finish. . . . From its large dimensions and the delicacy of its finish, as well as the impressiveness of the subject, and the force with which the scene is realized, 'The Hundred-Guilder Print' is usually considered the most important work of the master; and the unprecedented sum that has been lately given for it will only tend to confirm the supremacy of its position."—p. 85.

8. *Descent from the Cross by Torchlight.* (B. 83.)

"I have an especial liking for this, the work is so right and manly, and the composition so natural and yet so full of art."—p. 86.

9. *The Three Crosses.* (B. 78.)

"This etching of 'The Three Crosses' is, of all Rembrandt's important plates, the most passionate, the most frank and the most swift."—p. 86.

10. *The Death of the Virgin.* (B. 100.)

"Of all the plates of Rembrandt, 'The Death of the Virgin' is the one that fascinates and moves me most. . . . Considered as etching, the work is so sound and right, so various in degrees of finish, and so masterly in choice and direction of line, that 'The Death of the Virgin' may be taken as one of the great typical examples of what etching may be, and ought to be."—p. 88.

11. *A Lion Hunt.* (B. 115.)

"A rapid and hasty sketch, full of fire and spirit."—p. 88.

12. *A Naked Man Seated on the Ground.* (B. 196.)

"It is simple realism."—p. 90.

13. *The Mother of Rembrandt.* (B. 354.)

"Is one of the most perfect of all his works."—p. 91.

14. *The Mother of Rembrandt.* (B. 344.)

"An extraordinary *tour de force*."—p. 92.

15. *Jan Asselyn.* (B. 277.)

16. *Clement de Jonghe.* (B. 272.)

17. *Janus Lutma.* (B. 276.)

18. *Uytenbogaert.* (B. 279.)

"The one rare merit of these portraits is that they never seem to lay traps for our admiration, and have no anxiety to please."—p. 93.

19. *View of Omval.* (B. 209.)20. *Cottage with the Great Tree.* (B. 226.)

"Are, perhaps, the finest examples of Rembrandt's masterly use of the needle in pure etching. The distances in both plates are remarkable for ease and simplicity of manner."—p. 96.

OSTADE (ADRIAN VAN) (HOLLAND, 1617-1685).

"Ostade, especially, was a composer of remarkable ability, combining in the most felicitous way the two compositions of form and chiaroscuro."—p. 98.

21. *La Famille.* (B. 46.)

"It is the most perfect work of the master, and quite remarkable for lighting and composition."—p. 99.

22. *The Hurdy-Gurdy Player.* (B. 8.)

"Is a curious instance of careful rendering of the folds of dress."—p. 100.

23. *The Smoker.* (B. 5.)

"The reader is recommended to study (for directness of manner) . . . the smoker in an oval."—p. 100.

BERGHEM (NICOLAAS) (1620-1683).

"His shadows were exceedingly transparent and his reflections bright, he had the art of using emphasis well, . . . and he had absolute manual skill."—p. 101.

24. *The Piper.* (B. 4.)

"The group in the middle has a picturesque outline, and is exceedingly rich in shade."—p. 104.

POTTER (PAUL) (1625-1654).

"He had clear sight, a firm hand, a most excellent memory."—p. 102.

25. *The Bull.* (B. 1.)

"This is one of the most firm and brilliant of Paul Potter's works."—p. 105.

VANDYKE (ANTHONY) (1599-1641).

"No true critic can be indifferent to Vandyke. He was one of the great princes of the art. . . . He had all the great qualities; he had perfect freedom and exquisite refinement."

"His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete."—pp. 107-108.

26. *Portrait of Lucas Vorstermans.*

"The execution of the portrait itself, including the drapery, is quite magnificent. . . . The hair is very free and beautiful."—p. 109.

27. *Portrait of Justus Suttermans.*

"There is much nobility in the well-set, intelligent head; but the wonder of execution in this portrait is the costume."—p. 109.

28. *Portrait of Franciscus Vranx.*

"Observe the masterly indication of the irregular moustache and small beard, and the flowing lines of the mantle."—p. 109.

29. *Portrait of Joannes Snellinx.*

"One of the most genial of all Vandyke's portraits, and technically one of the finest."—p. 109.

 RUYSDAEL (JACOB VAN) (1630-1682).

"Ruysdael has an immense fame amongst connoisseurs."—p. 112.

30. *The Little Bridge.* (B. 1.)

"This is one of Ruysdael's important plates."—p. 115.

 DIETRICH (JOHANN FRIEDRICH) (1712-1774).
31. *The Satyr in the Peasant's House.*

"There is plenty of vivacity in the action, and the group is engraved with considerable skill."—p. 116.

 JONGKIND (JOHAN).

"Jongkind is invaluable to the student of etching as an example of simple line work pushed to its utmost extreme. He gives as few lines as possible, never dissimulating them. . . . 'Could not any child of ten years old do as well?' The true answer to this question (it is not an imaginary question) is that, rude as this sketching looks, and imperfect in many respects as it really is, the qualities that belong to it are never attained in art without the combination of talent approaching to genius, and study of a very observant and earnest kind."—p. 128.

32. *The Town of Maaslins, Holland.*

"The strange interest of the skating figures in this composition. . . . give us the notion of skating far better than more elaborately drawn figures would do."—p. 131.

33. *Entrée du Port de Honfleur.*

"As there are no clouds in the sky, the artist has wisely left it perfectly blank. The water is expressed by a few widely separated wave-marks. The steamer close to the pier (apparently a mere confusion of blotted black lines) is a very clever representation of the *effect* of a steamer upon the eye at that distance. All these details are remarkable for great liveliness and motion, and as in all Jongkind's etchings, when anything is moving at all, we are made to see and feel that it is moving."—p. 131.

34. *View of the Railway Port at Honfleur.*

"It is worth study for its perfect unity and truth of impression."—p. 131.

35. *Sortie du Port de Honfleur.*

"To my feeling, this is the best of Jongkind's plates. It is composed of water and sky with shipping and boats. The black hull and masts of the brig in the foreground to the left are done very energetically, and are a very fine example of powerful treatment of near material. As usual, there is much motion in the boats that move under sail or oar, which enhances the tranquil majesty of the stationary brig."—p. 132.

GRAVESANDE (CHARLES STORM VAN 'S).

"There are few etchers in any age who are at the same time simple in their methods of work and original. The proportion of such etchers at the present day is small indeed. . . . The truth is, as any one who likes to try it will soon discover for himself, that the power of etching simply and beautifully at the same time is very rare. It has always seemed to me, and it seems to me still, that this gift is *the* gift for an etcher."—p. 133.

36. *Le lac d'Abconde.*

"The most noticeable thing here is the treatment of the water, which is full of real knowledge, expressed with the utmost simplicity of method."—p. 134.

37. *Au bord du Gein près Abconde.*

"This is one of the most perfect etchings produced by the modern schools, so perfect, indeed, that if I were restricted to the possession of six modern etchings this should be one of them."—p. 135.

38. *L'Escaut à Burght, près Anvers.*

"This plate is beautifully composed."—p. 136.

39. *Entrée de forêt.*

"It is one of the most impressive sylvan subjects I ever met with, and at once reminds us of Dante."—p. 136.

45. *Le Retour de la Fée.*

"The description is wonderfully strong & real. The effect is most expressive."—p. 137.

46. *Félicités sur la mort de Ferdinand.*

"Familiarity is the simple and perfect rendering of a measure. It makes you feel exactly as you would feel if the subject were real."—p. 137.

PART II. THE FRENCH SCHOOL.

CLAUDE (GELLÉE DE LORRAIN) (1600-1682).

42. *Le Bouvier.* (Robert-Dumesnil 8.)

"For technical quality of a certain delicate kind this is the finest landscape etching in the world."—p. 158.

43. *Le Soleil Couchant.* (Robert-Dumesnil 15.)

"This etching is remarkable for the inexpressible tenderness of its sky. . . . The sky is marvellously tender, and, in this respect, undoubtedly the finest ever etched."—p. 159.

44. *La Danse Villageoise.* (Robert-Dumesnil 24.)

"The foliage is exceedingly graceful."—p. 160.

45. *Scène de Brigands.* (Robert-Dumesnil 12.)

"The point of interest here is . . . the tender quality of work in the distance and sky."—p. 160.

46. *Berger et Bergère conversant.* (Robert-Dumesnil 21.)

"Free and grand in manner."—p. 160.

47. *La Danse sous les Arbres.* (Robert-Dumesnil 10.)

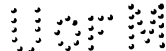
"This plate is remarkable . . . for the manual freedom in the foliage."—p. 160.

CALLOT (JACQUES) (1592-1635).

"When he chose to use the point like a true etcher he could do so very effectively. . . . He drew buildings with a sense of the picturesque in architecture very rare in his own age."—pp. 161, 163.

48. *Le Tour de Nesle.*

"The distant view of Paris is beautiful. . . . This etching, as a record of Paris in Callot's time, is almost inestimable."—p. 164.



BOISSIEU (JEAN-JACQUES) (1736-1810).

"He could lay his tones with as near an approach to absolute certainty as any etcher need hope for."—p. 163.

49. *Les Tonneliers.*

"This etching is mentioned for the marvellous imitative finish in the barrel to the left."—p. 166.

NOTE.—All that follow this number are nineteenth-century work, as are also the work of Jongkind and Gravesande, already mentioned.

MÉRYON (CHARLES).

"The case of Charles Méryon is one of those painful ones which recur in every generation, to prove the fallibility of the popular judgment. Méryon was one of the greatest and most original artists who have appeared in Europe. He is one of the immortals. His name will be inscribed on the noble roll where Dürer and Rembrandt live forever. . . . Méryon was sorely tried by public and national indifference, and in a moment of bitter discouragement he destroyed the most magnificent series of his plates.

"When we think of the scores of mediocre engravers of all kinds, who, without one ray of imagination, live decently and contentedly by their trade, and then of this rare and sublime genius actually plowing deep burin lines across his inspired work, because no man regarded it; and when we remember that this took place in Paris, in our own enlightened nineteenth century, it makes us doubt whether, after all, we are much better than savages or barbarians."—pp. 167-169.

50. *Le Stryge.*

"At an angle of one of the towers of Notre-Dame there is a horned and winged demon who perpetually contemplates Paris, his head resting on his hands, and his elbows on a flat ledge of stone."—p. 172.

51. *La Pompe Notre-Dame.*

"The intricate arrangement of the massive carpentry is expressed with evident enjoyment and a strong sense of construction."—p. 174.

52. *L'Abside de Notre-Dame de Paris.*

"The cathedral is a wonderful piece of work."—p. 174.

53. *Tourelle, Rue de la Tixeranderie.*

"The stately turret and the free foliage of the vine about its base would have had charms for any sketcher, but Méryon alone could have seen the full artistic availableness of the modern chimneys and roof."—p. 175.



54. *Rue des Toiles, Bourges.*

"It gives . . . an idea of Méryon's qualities as a mediævalist."—p. 176.

55. *Le Pont Neuf.*

"The Pont Neuf is the most picturesque of existing Parisian bridges. . . . The wonder is that the delighted hand could work so firmly here, that it did not tremble with the eagerness of its emotion and fail at the very instant of fruition."—p. 176.

LALANNE (MAXIME).

"No one ever etched so gracefully as Maxime Lalanne."—p. 177.

56. *Rue des Marmousets.*

"A capital bit of street-sketching."—p. 178.

57. *Bordeaux.*

"The cathedral spire and lofty tower with the scaffolding set up all round it are indicated with rare delicacy."—p. 179.

58. *Démolition, Boulevard St.-Germain.*

"There is great delicacy and truth in the tall tower-like scaffolding, the houses in the middle distance, and the beautiful dome of the Pantheon."—p. 179.

59. *Démolition, Rue des Écoles.*

"This spire, and the distant bit of street under it, are full of mystery, and by their extreme delicacy of tint give great force to the intentionally rude work in the foreground."—p. 179.

60. *Aux Environs de Paris.*

"The foliage is very graceful and elegant."—p. 180.

61. *Neuilly, Seine.*

"The foliage is beautiful."—p. 180.

62. *Paris, Vue prise du Pont de la Concorde.*

"This etching is intended for framing."—p. 180.

63. *Chez Victor Hugo. (A series of twelve etchings.)*

"Remarkable for a minute delicacy."—p. 181.

64. *Fribourg, Suisse.*

65. *Traité de la Gravure à l'Eau forte.*

"This little landscape-subject is the most delicate and most graceful landscape-etching ever executed in France since Claude's time."—p. 181.

JACQUEMART (JULES).

"Jules Jacquemart is the most marvelous etcher of still-life who ever existed in the world. In the power of imitating an object set before him he has distanced all past work and no living rival can approach him."—p. 183.

66. *Studies of Flowers.*

"The true nature of the petals of a flower has never, to my knowledge, been so well expressed in art."—p. 186.

67. *Vase antique de Sardoine.*

"The whole object is covered with various refractions, which are imitated with a degree of force and audacity extremely rare amongst copyists of such things as this."—p. 186.

68. *Vase antique de Porphyre.*

"The chief marvel is the imitation of the speckled and polished porphyry, which is amazing."—p. 187.

69. *Vase de Jaspe Oriental.*

"Is marvellously pre-eminent, even in this catalogue of marvels."—p. 187.

70. *Hanap de Cristal de Roche.*

"Of all the substances Jacquemart has imitated, crystal is certainly the most difficult."—p. 187.

M. J. O. U.

71. *Coupe de Jaspe Oriental.*

"I think this is the most exquisite cup, in point of form, in the whole French collection."—p. 187.

72. *Drageoir de Cristal de Roche.*

"There is a fine *flow* in the lines, in the raised center of the cup."—p. 188.

73. *Salière de Lapis Lazuli.*

"The methods of work adopted here are entirely different from those used in the preceding subject."—p. 188.

74. *Coupe de Jaspe Oriental.*

"There is a little group at one end of this cup, Neptune and Amphitrite, which may be taken as a more than commonly severe test of Jacquemart's power of drawing. It is very beautiful; even the hands, notwithstanding their minuteness, are given with perfect accuracy."—p. 188.

JACQUE (CHARLES).

"He will certainly be remembered as one of the master etchers of our time. . . . No man ever drew poultry better. . . . His deep and sincere love of simple country-life gives a great charm to many of his etchings, and is entirely conveyed to the spectator."—p. 190.

75. *A Pastoral.*

"The chief merits of this little pastoral are unity of manner and simplicity of purpose."—p. 191.

76. *Une Ferme.*

"This is one of the finest of Charles Jacque's farms. . . . The texture of the long wall with gables is as good as Decamps', and the coloring of the roofs and of the dark tree-masses is boldly right and true."—p. 192.

77. *Petits, petits!*

"The subject is charming, the composition admirable, and the execution skilful beyond praise."—p. 193.

78. *L'Hiver.*

"The figure of the swineherd is easy and natural."—p. 193.

79. *Le Labourage.*

"The horses are drawn with great truth."—p. 194.

DAUBIGNY (CHARLES).

"What Daubigny does, as an etcher, may not seem at first sight very astonishing, but he expresses himself at once."—p. 197.

80. *Daubigny travaillant dans sa cabine.*

"One of the most interesting, as well as one of the best, of the series."—p. 198.

81. *Dèjeuner à l'Auberge.*

"As a simple sketch on the copper, this may be taken as a model for honesty and simplicity of workmanship."—p. 197.

82. *La Recherche de l'Auberge.*

"This is very genuine and perfect work of its kind, and there are some very fine passages."—p. 198.

83. *Nuit sur la Rivière.*

"There is nothing here but a sentiment."—p. 199.

84. *Les Aides.*

"The children are beautifully grouped, and the action of the boy in front is free and lively."—p. 199.

85. *Le Gué.*

"The etching is not only a fine one, but one of the finest executed in this century."—p. 200.

86. *Les Vendanges.*

"One of the most absolutely harmonious plates I know."—p. 200.

APPIAN (ADOLPH).

"My admiration for Appian's work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them."—p. 202.

87. *A Rocky River-Bed.*

"This is a very fine study of rocks. . . . The figure and net are beautifully introduced."—p. 204.

88. *An Open Stream.*

"This is one of the most masterly of Appian's etchings."—p. 204.

89. *Souvenir.*

"The sky is shaded in fine taste. . . . The effect is good."—p. 205.

90. *Au Valromey.*

"The quality of the foliage, the wayward sprays and branches, rocky ground and sky, is delightful."—p. 205.

91. *Une Mare.*

"This has always seemed to me the most exquisite piece of free branch and stem drawing in the whole range of French etching. It is this, and much more than this; for not only are the trees full of an inexpressible waywardness and grace, but the whole work—the bit of rocky bank, the little inlet of calm water, the sweet distance, and the delicate sky—all this material forms a perfect harmony, presented to us with the true passion of a tender and sensitive artist. No one but an artist can know how much this little place must have been loved before it could be etched so."—p. 206.

92. *Marais de la Burbanche.*

"One of the loveliest and most perfect bits of quiet landscape, of a melancholy kind, I have ever met with. Nothing can be more harmonious than this etching; it affects the mind like music."—p. 206.

CHIFFLART (F.).

"His plates are, at the same time, very original in conception, and very pure examples of a particular kind of technical work in etching."—p. 208.

93. *Surprise.*

"Grandly composed and full of movement."—p. 209.

94. *The Sarcophagus.*

"The seated figure is finely conceived, and the whole composition is powerful."—p. 210.

95. *Plutus.*

"This plate exhibits some of the worst effects of the struggle for wealth."—p. 211.

96. *Perseus and Andromeda.*

"The action of Perseus is fine."—p. 211.

97. *Perseus with the Head of Medusa.*

"This is the best and most thoroughly studied figure amongst the improvisations."—p. 211.

LALAUZE (ADOLPHE).

"M. Adolphe Lalauze is one of the most skilful original etchers in the modern French school."—p. 212.

98. *Baby is very Good.*

99. *The Drawing Lesson.*

"This etching deserves especial attention for its extreme refinement in interpreting the *quality* of things."—p. 216.

100. *The Music Lesson.*

"All these plates are treated with the most perfect technical mastery, combining great ease of manner with a brilliant truth of both texture and tone."—p. 212.

MARTIAL (A. P.).

"The technical skill of Martial is extraordinary."—p. 215.

101. *Théâtre du Vaudeville.*

"All is drawn with the most perfect firmness, and nothing shirked."—p. 218.

102. *Lettre sur l'Eauforte.*

QUEYROY (A.).

103. *Rue des Arènes.*

"The *Rue des Arènes*, at Bourges, is one of M. Queyroy's most perfect plates."—p. 222.

COROT (JEAN-BAPTISTE CAMILLE).

"In spite of defects, the few etchings of Corot have one merit and charm — they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiments. All sins are forgiven to the true poets. . . . Corot is a sensitive dreamer, dwelling in a world of his own."—p. 224.

104. *Souvenir d'Italie.*

105. *Paysage d'Italie.*

106. *Environs de Rome.*

BRACQUEMOND (FÉLIX).

"M. Bracquemond gives individual form with the utmost force and truth."—p. 224.

107. *Le Haut d'un Battant de Porte.*

"Each of these is drawn with the utmost strength of imitation."—p. 225.

108. *Vanneaux et Sarcelles.*

109. *The Hare.*

LEGROS (ALPHONSE).

"The mental qualities of this artist's work are always nobly serious."—p. 228.

110. *Le Bonhomme Misère.*

"A thoroughly fine piece of work in every way, and shaded and bitten in most perfect harmony with the subject."—p. 228.

111. *Coming out of Church.*

"Is full of sweetness and noble gravity."—p. 229.

BRUNET-DEBAINES (A.).

"Few etchers of the modern French school have produced such uniformly good work."—p. 229.

112. *Notre-Dame de Bourges.*

"It would be difficult to find in the etchings of architects or painters a manner of work better calculated to explain, at the same time, how an edifice was built and how it looked in sun and shadow."—p. 230.

ROCHEBRUNE (OCTAVE DE).

"Etches with great precision and richness of detail, combined with powerful light and shade."—p. 230.

113. *Porte de l'Atelier de Terre-Neuve.*

"Full of strong work."—p. 230.

CHAUVEL (THÉOPHILE).

"Deserves respectful mention for his clear drawing of landscape and genuine manner."—p. 231.

114. *Environs de Rouen.*

"This plate conveys the intended impression perfectly."—p. 231.

CHAIGNEAU (F.).

115. *Moutons en Plaine.*

"One of the best examples of modern etching of a simple kind, being right in manner, true to nature, and poetical in feeling."—p. 231.

116. *Femme Gardant des Moutons.*

"A genuine pastoral poem."—p. 231.

VILLEVIEILLE.

"He had an exquisite sense of landscape beauty."—p. 232.

117. *Nohant-Vicq.* (No. 1.)

118. *Nohant-Vicq.* (No. 2.)

"Are both interesting plates."—p. 232.

119. *En Picardie.*

"Is very simple in subject, but pervaded by a tender melancholy, which makes it linger in the memory for long."—p. 233.

DETAILLE (ÉDOUARD).

"Etches with consummate ease and skill."—p. 235.

120. *Un Uhlan.*

121. *Trompette de Chasseurs.*

"Are as good as anything well can be in that light-handed sketchy manner, being full of the closest observation expressed with admirable ease."—p. 235.

PART III. THE BRITISH SCHOOL.

TURNER (J. M. W.).

"The power of Turner as an etcher was his power of selecting main lines, and drawing them firmly and vigorously. In this respect no landscape etcher ever surpassed him."—p. 263.

122. *Æsacus and Hesperia.*

"Of all Turner's etchings this is the most remarkable for the grace and freedom of its branch drawing."—p. 267.

123. *Jason.*

"The few rude strokes by which this dragon is made to live and writhe are, considered merely as etched lines, of a quality incomparably superior to the most careful imitation of scales which laborious dullness could achieve with a month's toil; and so with the wild branches of the fallen trunk on which Jason leans as he watches his enemy, and the hasty sketching of the skeleton in the corner."—p. 271.

124. *Calm.*

"This subject is one of the most valuable in the "*Liber Studiorum*," as an illustration of the distinct purposes to which Turner applied etching and mezzotint."—p. 271.

WILKIE (SIR DAVID) (1785–1841).

"The characteristics of Wilkie's best plates are good composition and happy selection of line."—p. 273.

125. *The Pope examining a Censer.*

"One of the finest etchings ever produced in England."—p. 274.

126. *Boys and Dogs.*

"A graceful little subject. . . . The execution is very spirited and light."—p. 274.

127. *Gentleman at his Desk.*

"Equal to the best work of the old masters."—p. 273.

128. *Reading the Will.*

"The study of expression is of the kind which made Wilkie popular."—p. 276.

GEDDES (ANDREW).

"A good etcher, hitherto not sufficiently appreciated."—p. 274.

129. *Portrait of a Lady with a Hood.*

"Exceedingly fine in dry-point work."—p. 274.

WHISTLER (JAMES A. McN.).

"He has very rare and peculiar endowments."—p. 288.

130. *Hungerford Bridge.*

"Exquisite delicacy of curve."—290.

131. *The Mustard Woman.*

132. *Wapping Wharf.*

"Not only picturesque, but very quaint and curious."—p. 291.

133. *Black Lion Wharf.*

"I take this as a representative example of Whistler's peculiar qualities."—p. 292.

134. *Boats at a Mooring—Evening.*

"There is a harmony in the thin lines of these masts and in the festoons of the converging cables that hold the boats, which approaches poetical synthesis."—p. 293.

HADEN (SIR FRANCIS SEYMOUR).

"An artist of rare endowment and consummate skill."—p. 294.

"He is a master of foliage, he has drawn trees magnificently, both as to wood and leaves, there is no better stem or branch drawing than his in all contemporary art."—p. 300.

135. *Out of Study Window.*

"With the single exception of Whistler, there is not another etcher in England who would not have killed this sky in trying to finish it."—p. 300.

136. *Sunset on the Thames.*

"The effect of light is given with such magnificent force that the whole sky flames."—p. 301.

137. *Whistler's House. Old Chelsea.*

"There is magnificent power of drawing in this etching, and brilliant arrangement of lights and darks. . . . There is not a marine painter living who would have drawn these barges better."—p. 302.

138. *The Towing Path.*

"The best work here is in the water. The reflection of the central mass on the island is as soft and limpid as we may desire."—p. 303.

139. *A Sunset in Tipperary.*

"The scene here is one of those charming glimpses of river, where the stream reflects the sky before it hides itself again under the dark woods."—p. 304.

140. *Shere Mill Pond, Surrey.*

"With the single exception of one plate, by Claude, this is the finest etching of a landscape subject that has ever been executed in the world."—p. 305.

141. *Newcastle-in-Emlyn.* (*House of Benjamin Davis.*)

"This may be taken as fairly representative of Mr. Haden's sketches on copper."—p. 306.

142. *Early Morning in Richmond Park.*

"The conception of the plate itself has a poetry of its own, and is filled with the freshness of morning."—p. 307.

143. *Battersea Reach.*

"Gives the sense of space and air. . . . Mr. Haden's love for large white spaces was never more strikingly manifested than in the published state of this etching."—p. 307.

144. *The Agamemnon.**

"With such a subject as this for a motive, an etcher will do manly work if the strength to do it is in him. And this is manly work."—p. 310.

CRUIKSHANK (GEORGE) (1793–1878).

"This artist is a personage of exceptional endowment. His invention is vivid, and his power of drawing the figures invented is singularly sprightly and precise."—p. 317.

145. *The Elves and the Shoemaker.*

"The two elves . . . are drawn with a point at once so precise and vivacious . . . that I have not found their equals in comic etching anywhere, and they are as supreme in their own department of art as Haden's 'Shere Mill Pond,' or Claude's 'Bouvier' in theirs."—p. 322.

PALMER (SAMUEL).

"This artist is one of the few really great English etchers. . . . Imaginations graceful as a maiden's dream . . . teachings profounder than those of science . . . a serene spirit inherited from the true and great poets of the times of old who are his fathers—all these he gives us with his art."—p. 328.

146. *The Early Ploughman.*

"The ploughman here, and his team of oxen, are most perfect examples of Palmer's manner of using line and shade."—p. 331.

147. *The Herdsman.*

"This magnificent plate. . ."—p. 332.

148. *The Rising Moon.*

"The subject is very beautiful, with an aspect of . . . perfect repose and serenity."—p. 334.

149. *Sunrise.*

"In its own way it is like some pearl or diamond without a flaw, but pearls and diamonds are very common things upon the earth in comparison with etchings of this quality."—p. 337.

150. *Come, Thou Monarch of the Vine!*

"The figure-drawing is at once energetic and voluptuous . . . quite in the temper of the great masters."—p. 338.

COPE (CHARLES).

151. *The Life School, Royal Academy.*

"This is a true etching, and one of the manliest pieces of work ever executed in England."—p. 342.

HORSLEY (JOHN).

"Has etched a few really good things."—p. 341.

152. *The Duenna's Return.*

"Decidedly the best work of the artist."—p. 343.

HOOK (JAMES).

"The quality of his work is always painter-like."—p. 341.

153. *Gathering Eggs from the Cliff.*

"Mr Hook has done one magnificent plate, 'The Egg-Gatherer.' . . . In its own way, it is skilful beyond praise."—p. 343.

154. *The Fisherman's Good-night.*

“The conception of this etching is almost as painter-like as that of the one just criticised.”—p. 344.

CRESWICK (THOMAS).

“Creswick etched very prettily.”—p. 345.

155. *A Roughish Road by the Loch-side.*

“This little group of trees and low irregular wall and little glimpses of smooth water have a certain sweetness of their own.”—p. 347.

REDGRAVE (RICHARD).

“The temper of his work is always studious and sincere.”—p. 346.

156. *Barbara.*

“Representative of what were the tendencies prevailing in the English school at the time of its production.”—p. 348.

TAYLER (FREDERICK).

“There is especially one etching of his, in the ‘Songs of Shakespeare’ which has not, in that kind of work, been surpassed.”—p. 350.

157. *The Forester's Song.*

“From beginning to end, this work proves an entire mastery of the modern English system.”—p. 351.

158. *A Day's Hunting in the Fens.*

“Thoroughly sound, frank, and honest in its own kind.”—p. 351.

ANSDALL (RICHARD).

“Ansdall is a very accomplished artist. . . . I should place a considerable value on some of his simplest etchings, which are the best.”—p. 350.

159. *The Sentinel.*

“This magnificent study of a stag. . . . I suppose no one could have drawn such a stag better.”—p. 352.

160. *Fellow Commoners.*

"The drawing of the asses and sheep is not quite so brilliant as that of the stag just criticised, with the exception, perhaps, of the foal which is lying down."—p. 352.

KNIGHT (JOHN).

161. *Drinking Song.*

"Keeps well together."—p. 352.

PART IV. THE INTERPRETERS OF PAINTING AND COPYING IN FACSIMILE.

FLAMENG (LÉOPOLD).

"He can overcome any technical difficulty that Rembrandt himself could overcome; and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt."—p. 399.

162. *The Night Watch.* (After Rembrandt.)

"One harmonious masterpiece."—p. 371.

163. *Francis the First and the Duchess of Étampes.* (After Bonington.)

"The original picture . . . a very brilliant little gem of colour. This plate is just as brilliant a piece of etching; indeed, at the time of its publication it was, I believe, the most accomplished piece of work, which in that particular kind, had ever been produced."—p. 371.

164. *Flameng's Copy of the Hundred-Guilder Print.*

"As a technical performance merely, such a copy as this is even more wonderful than the original etching itself."—p. 399.

RAJON (PAUL).

"M. Rajon is one of the most productive of the modern etchers from pictures, and at the same time one of the surest."—p. 373.

165. *Portrait of John Stuart Mill.* (After G. F. Watts, R. A.)

"This noble etching from a noble picture. . . . The face is one of the very finest pieces of work ever executed."—p. 374.

